

MCGILL DAILY

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Health food counter is successful

by Ze'ev Ionis

The organic food counter, recently opened as a trial project by the Cafeteria Committee and friends, has been an apparent success.

Upwards of 200 people have made the daily trip to Nirvana, and bought such exotic looking, and tasting, foods as Hiziki (some sort of disguised seaweed), brown organic rice, Azuki Beans, salad containing oranges, apples, cabbage (fresh), carrots, and other delicacies.

The meals, which this reporter had the fortune of tasting, were good, and the tea, salad, and rice, delicious. The prices too are as right as you can find, with the main dish costing from 20-40 cents.

The counter, which is on the second floor of the Union, is open around 12:00 to around 2:00 in the afternoon. However, due to the comparatively large turnout, the counter is considering extending its hours to remain open for the dinner hours as well.

A word of warning from this reporter to those who might now be tempted to try the food: Try it before you look at it. Although the food is delicious, its sight appeal takes some getting used to.

ASUS and EUS elections

In spite of Thursday's massive blizzard, three faculties voted in new executives for their undergraduate societies.

The Engineering and Arts and Science Undergraduate Societies elected next year's officials, all of whom are male.

The only female candidate, Debbie Hawkin, B.A.3, who was standing for the position of ASUS Vice-President (Arts), received about one-third of the vote. The Engineers had no women campaigning for EUS positions.

A slate which promised improved student services, increased activities in Engineering clubs and a more clearly defined budget won an easy victory in the EUS elections.

Bruce Brady, B. Eng. Min. 4, received 161 votes in the presidential race, beating out Hani Henein, B. Eng. Met 4, and Bill Sloan, B. Eng. Reg E1, who received 113 and 24 respectively.

"We've got to try to get greater student participation in the activities of the EUS," said Brady after his victory.

He noted that many of the Engineering clubs and committees had become inactive this year because of student disinterest. "We've got to overcome this apathy and get social activities rolling again," he said.

Jan Peeters, B. Eng. Min 3, easily won as External V-P with 148 votes over the other two candidates, Dan Lee, B. Eng. Reg E2 and Ken Campbell, B. Eng. H. El 4. Campbell received 92 votes and Lee received 34.

The successful candidate for Internal vice-president, Ian London, B. Eng. Met. 3, emphasized that, "We've got to get the engineers out to the EUS activities — we've got to get the engineer back on campus." London received 148 votes, as compared with Mark Bernier, B. Eng. Reg E2, with 86, and Irving Kuperman, B. Eng. Chem 4, with 52.

(Continued on page 2)



Students patronize the recently opened organic food counter in the Union cafeteria.

Daily photo by Alex Alpern

Plan to save Cdn. publishing

VANCOUVER (CUP) — Students' Councils across the country are being asked to support a scheme to keep the McClelland and Stewart Ltd publishing firm in Canadian hands.

The proposal, hatched last week by a committee of students at the University of British Columbia, calls for purchase of the company by a consortium of student societies, university ad-

ministrations and the public through debenture sales and operate as a non-profit company.

The proposal would preserve publishing of important Canadian authors and would make Canadian content textbooks available at a more reasonable price to students.

The Ryerson Publishing Company was recently purchased by American interests and it is feared the McClelland and Stewart firm may suffer the same fate.

Jack McClelland, sole owner of the 63-year-old firm which was offered for sale last month told the committee that it would take between three and 3.5 million dollars to take over the financially ailing business.

The student committee believes it is possible to raise the money and McClelland has indicated he is "intrigued" by the proposal.

"McClelland considered it a serious idea. When we make a concrete proposal he will be willing to consider it a serious proposal," said Committee Chairman Jerry Owen. "We have to show him within the next month that the funds are available."

Councils across the country have been asked to consider the proposal in principle and commit themselves tentatively.

"With commitments, we can get short term bank loans and be in a position to bargain," Owen said.

There are no formal plans yet

Waterloo-Lutheran strike a failure

WATERLOO (CUP) — A two day student strike at Waterloo-Lutheran University Monday and Tuesday of last week over the issue of parity of representation on the Contract Committee failed to achieve its goal.

The strike was called after a strike motion was passed at a general student meeting on Feb 11. Student discontent had been building since the firing of Philosophy Professor Joel Hartt last fall.

The Faculty Association, who had previously talked of a three to two faculty-student ratio on the committee, voted Wednesday to allow student involvement in hiring and firing decisions in an advisory capacity only.

The strike was supported on both Monday and Tuesday by about

seventy percent of the 2500 member student body. Some professors complied with the student request to hold discussions on parity with those students who did show up to class.

A few classes were interrupted by picketers. Student supporters from the University of Waterloo carried signs and marched through the building. Small groups gathered around each guest speaker. At one point a business professor attempted to oust a student picketer who tried to mobilize his class. The professor however was reprimanded by security.

Administration president Frank Peters announced a week after the strike vote that he will seek formation of a community-wide commission to study the whole question of how much responsibility various segments of the university should have in determining policies.

But at present the issue of representation still centres around the dismissal of Hartt, refused contract renewal last fall. Hartt is presently appealing the decision according to the rules and procedures set up by the Appeals Committee. Early in the appeal, before the strike, the Appeals Committee sent a letter to the faculty proposing a change in their procedure which would in effect deny the right to appeal.

The ensuing uproar on the part of students and faculty overshadowed the approaching strike.

At a university council meeting the proposal was unanimously rejected. However, the incident underlines the university management's determination to get rid of Hartt and in doing so, directly oppose student opinion.

(Continued on page 3)

Poli-Sci students on strike at McMaster

HAMILTON (CUP) — A successful strike vote Tuesday at McMaster University has resulted in a class boycott by 20 to 50 percent of that university's Political Science students.

The issues are student power and Canadianization of the Department. The students claim that only four of 38 undergrad and two of 15 grad courses are Canadian oriented. Six of the twenty faculty members are Canadian.

The students are demanding voting rights on the department's main policy making committee. They are presently represented by two grad students and three undergraduates who have no voting rights on the twenty-person committee.

Many faculty seem to agree with the students' "non-negotiable demand" — the last time student voting rights was presented, the vote deadlocked in a nine to nine tie.

The strike gained momentum Wednesday when 35 of the 40 grad students in the department decided to throw their support behind the boycotters.

Blizzard special

Due to last Friday's cancellation of classes, on account of unrelenting snow, The Daily was not published. Today's publication is the last regular issue of the year. This Friday we will publish our final issue — a wrapup of the year's events and non-events, and any other bullshit that happens during the week. Deadline for ads is today at 5. Bring your frigging Today column items in by Wednesday at 3. Memento mori...

The evolution to "Free Video"

by khalid hasan

Television has been a powerful influence on the masses. However, it may be the force that will liberate them, one that will enhance and clarify their social and personal realities.

This was the major theme of the first assembly of the experimental video forces in North America, at McGill last week. For three days groups gathered from around the continent to create one of the most comprehensive and unique exhibitions in the world.

In an unprecedented manner, the exhibition showed the variety of uses and purposes of the latest technological breakthrough, the portable video tape recorder.

For political and economic reasons and because of the complexity of recording equipment, access to television until now was limited to the big professional broadcasters.

Within the last few years, however, these technical and monetary restrictions have disappeared with the advent of certain inventions. The tape recorder is one of them.

This portable unit, connected with a small video camera unit designed for it, is essentially a light weight, simple T.V. studio. It has the advantages of being able to operate in any reasonably well-lit location, and without any auxiliary equipment.

The resulting television image can be played back immediately. Unlike film, no laboratory work is required and the tape can be erased and re-used.

The beauty of it all is that it costs only about \$1,000, as opposed to the \$150,000 equipment being used by the television stations.

The powerful influence of the older media will thus soon be with

in the reach of many more people.

Large numbers of groups and individuals, many of whom were present at the assembly, have already begun to use video to serve their own particular needs and service. This significant new movement has been labelled "Free Video".

The groups that will probably use video the most are community organizers and social action groups. Examples of such uses were given at the assembly.

The Park Extension Community Corporation is using video to organize and clarify the purpose of committees by taping meetings. It also uses it to train community workers and to represent itself to non-involved citizens.

The Parallel Institute showed video tapes of citizens actions, such as demonstrations in welfare offices. These tapes are used by the groups themselves

to use as defence against false police accusations, to show other groups in the future what types of actions are successful, and, finally, as an organizational tool.

The citizens group also use tapes to teach people welfare rights.

Underground groups are using video to produce newsreels of public affairs and as kinetic sculptures that will reflect the counter-culture.

Tapes produced by such groups were shown at the exhibition. Global village, Raindance, Video-free, the main American video underground groups, and students from U. de Quebec were the main contributors.

Video as an art form was also emphasized at the assembly. Among the tapes shown was one of Richard Nixon in which he was distorted into a whirling vortex.

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a machine that created colour distortions. It assigned different chosen colours to the various grey shades on the tape.

Time distortions and delayed images were also shown. One effect which was created was to have a dancer seen dancing with himself.

Tapes using superimpositions, prisms, special effect generators, and distorted images, were also shown.

The above equipment is so accessible and cheap that it is expected to be as common as the 8mm movie in five years.

The psychological uses of video were also studied. For example it can be used as an "electronic mirror" in encounter groups so people can study themselves.

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Elections...

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For this reason, newly elected Arts V-P John Manwaring BA 3, refused to comment on what he would try to do during his term of office.

President Gary Ticoll, BSc 3, and Science V-P Max Wolpert, BSc 3, were more communicative about their plans.

Both agreed that cafeteria services in the Arts building needed improvement, though Ticoll pointed out that the food served there "is much better than that served in the Union."

The President suggested installing more vending machines while his V-P wanted to see an increase in the space occupied by the cafeteria. The latter said that negotiations could be carried out to use the space occupied formerly by the Chemistry department's TVs which have been moved to the library.

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Letters

Draw a line

Sir,

I object to the bookstore's harassment of students for the same reason that I object to the way the Police acted during the October crisis.

One does not deal with law-breakers by taking a ten-ton steam hammer and swinging wildly at every potential "criminal" in sight in the hope that one of those incapacitated will be the person being sought.

Someone once said that he would rather see two criminals escape unpunished than observe one innocent person screwed by the Law. I agree with that sentiment.

As for how the bookstore should deal with thieves, I suggest that the way to achieve this is not by hassling its customers. I do not quarrel with the store's policy of asking students for their IDs, but when this is done three

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Amin Kassam

Reply to Stansbury

Sir,

This is in reply to Dean of Arts and Science E.J. Stansbury's letter to the editor in the Wednesday, March 3 issue. The inaccuracy that he refers to in my article is unfortunately not one that I can agree with.

In the article, I said that former Spanish Department Chairman Monica Harvey had been removed as a result of the tensions then present in the Department. Stansbury felt compelled upon reading this to comment that Harvey had in actuality resigned, and not been removed, as I had reported.

However, the fact remains that Harvey resigned-withdrew (choose your own term) upon being faced with a solid bloc of opposition from two-thirds of her Department Faculty. Whether she chose to resign before any other action had been taken by the

faculty members or whether she had been forced to resign is not relevant to the issue.

More important, and indicative of the administration stance on the issue, is that Stansbury would not comment on the contradictions presented in the firing of Betanzos-Santos. I can hardly blame him for this, for the contradictions are apparent, and the best course of action for the administration might be to remain quiet on the main issue, and hope that it will blow over and be forgotten.

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GKAP

the Supplement

MARCH 8, 1971



INSURRECTION

ART CO.



WE... the insurrection art company, represent a movement that can at best be only ill-defined by any categorical imposition.

WE...are part of a non-nationalistic, pan human, processual movement which seeks to discover the intrinsic humanity of man within the historical contingent.

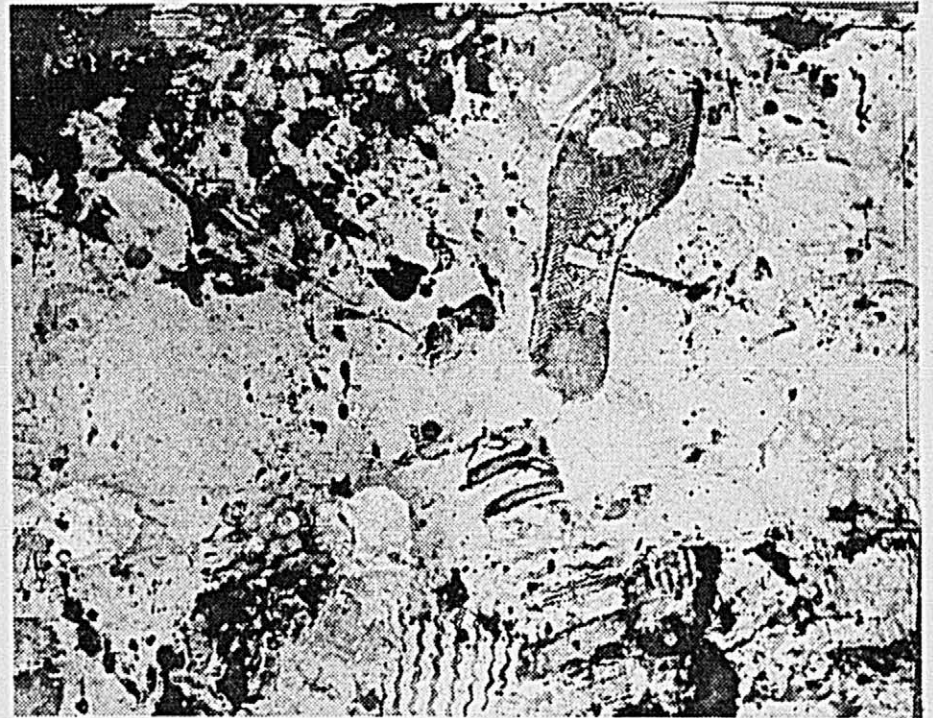
WE... believe that the artistic endeavor is a universal human need and attribute which has been attenuated and warped from its original, explicitly human context through the bureaucratic administration of oppression and class rule.

WE...view war, imperialism, racism, the ecological rape of the planet and its inhabitants, and the attempt to reduce the human potential to function and role, as part of a vast and diverse political nexus which seeks to subordinate human relationships to either an exploitative economic system or an outmoded dialect.

WE... believe that a conscious liberation of the human sensorium through the artistic enterprise is the first step in a coalescent awareness which has as its goal the emancipation and individuation of the entire human consciousness.

WE... believe that art cannot be divorced from praxis.

We are not mediated by market; we are mediated by conscience.



In response to the recent political situation in Quebec, a group of young Montreal artists formed an organization called the Insurrection Art Company. The philosophy and aims of the company were drawn up in a manifesto. The participants of the Company remain anonymous while continuing to work individually. The initial project of the Company was a painting done on the steps of the Palais de Justice, Montreal, and was documented by a series of photographs.

This act was executed January 24, 1971 at 4PM. Evidence of this act will be exhibited at the Montreal Museum of Fine Arts from March 26 until April 26.

THE PAINTED ROOM

They started painting the room at about eight o'clock that evening.

He had laid out the newspapers from the windowless wall and moved along the edge to the radiator. At the radiator, he stood up and closed the window above as the papers along the north wall were being blown so that they hovered in eerie flat movements like oil shifting on the surface of water. Each edge was overlapped by another sheet as he created rows of geometric shaped print. The south wall, the one with the closet, was more difficult. There was floor space left for three-quarters of an opened newspaper page. He didn't lay them longitudinal to the others but kept to the pattern previously established. It only meant that this edge was overlapped by eight inches instead of two. A piece of paper, folded to accommodate the width of the closet door frame, was placed on the floor that was neither room-floor nor closet-floor. The closet door was closed cutting the square of greyish white in half.

With a puppet-like slowness, he carefully lifted each foot, went to the centre of the room and looked at the floor. Every piece of pine board brown had been coated with a whitened surface. The ridges of the once folded newspaper did not disturb him, probably because the room had yet to be painted.

They started painting the room at about eight o'clock that evening.

She didn't want to insist on it, but knew that the room had to be painted as soon as possible. It had already dragged on for weeks. She would have done it herself but the weight of her responsibility towards 'them' was beginning to bother her until it became a persistent ache nagging at her consciousness.

As the subway car was sucked along the darkening tunnel, the glass of the closed door offered her a window to look into. The boy and girl, standing by her right shoulder, were reflected as a vaguely framed picture reminiscent of the time when 'they' were a few years younger and much newer to each other. She had guessed that things were probably still the same, but it just didn't look like the picture any longer.

The car stopped, opening the doors and pulling her out of her reverie.

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The door bell rang dully and he put down the book. He was crossing the living room when she used her key and came into the hallway.

"Hi, sweetheart!"

Through the glass double doors, he could see the long brown hair falling over the torn top of a grocery bag. As he smiled hello, the sound of her leather boots echoed into the room while she walked toward the kitchen. He met her there and kissed her, lightly on the side of her cheek, just touching the cheekbone and smelling her scent.

He never knew what she would say or how she would feel after entering the apartment. Even

after being with her these two months, he learned nothing from her familiar posture. She always came through the door in the same vivacious breezy way, never betraying anything, never hinting that more than a day had gone by.

"David, you just can't believe how silly he is. First, he called for a department meeting. Then, just before lunch, he sent around memos that it was cancelled until further notice. Jim had said that it was something to do with his wife calling."

David listened, and didn't say much from the pantry while he restacked tins of fruit. As he put the ten ounce tin of pears upon the fourteen ounce can of prunes, he remembered that her mother had telephoned.

They started painting the room at about eight o'clock that evening.

She couldn't understand why he was so quiet when she came home. He wasn't like that when they had lived together before. But then,

that was three years ago and both of them had probably changed a great deal.

His letters, which were always cryptic and vague, became more familiar during his last year that they were apart. In fact, the ease of feeling through his words convinced Sylvia that he loved her, even though he had never said it. Sometimes she wished that he would write to her now, to give her that sense of his immediate presence and concern.

Sylvia was always aware of him, in the other room, while making the dinner. The awareness was one of a void, as if David was there but in his place was a space of the same shape and dimension. That space was empty, not nothingness, but as if the shape was amorphous and dimensionless.

She remembered the second night that they slept together after him being away. She was too afraid to ask if he loved her.

They came, together, and as they did, she realized, with a dull horror, that she was the child in the centre of her father's garage sitting on top of the drainage plate. Her father was in the alley washing the car. She remembered the gentle stream of water, shimmering quickly across and toward her, flowing into the pipe that was embedded in the floor just below her raised knees.

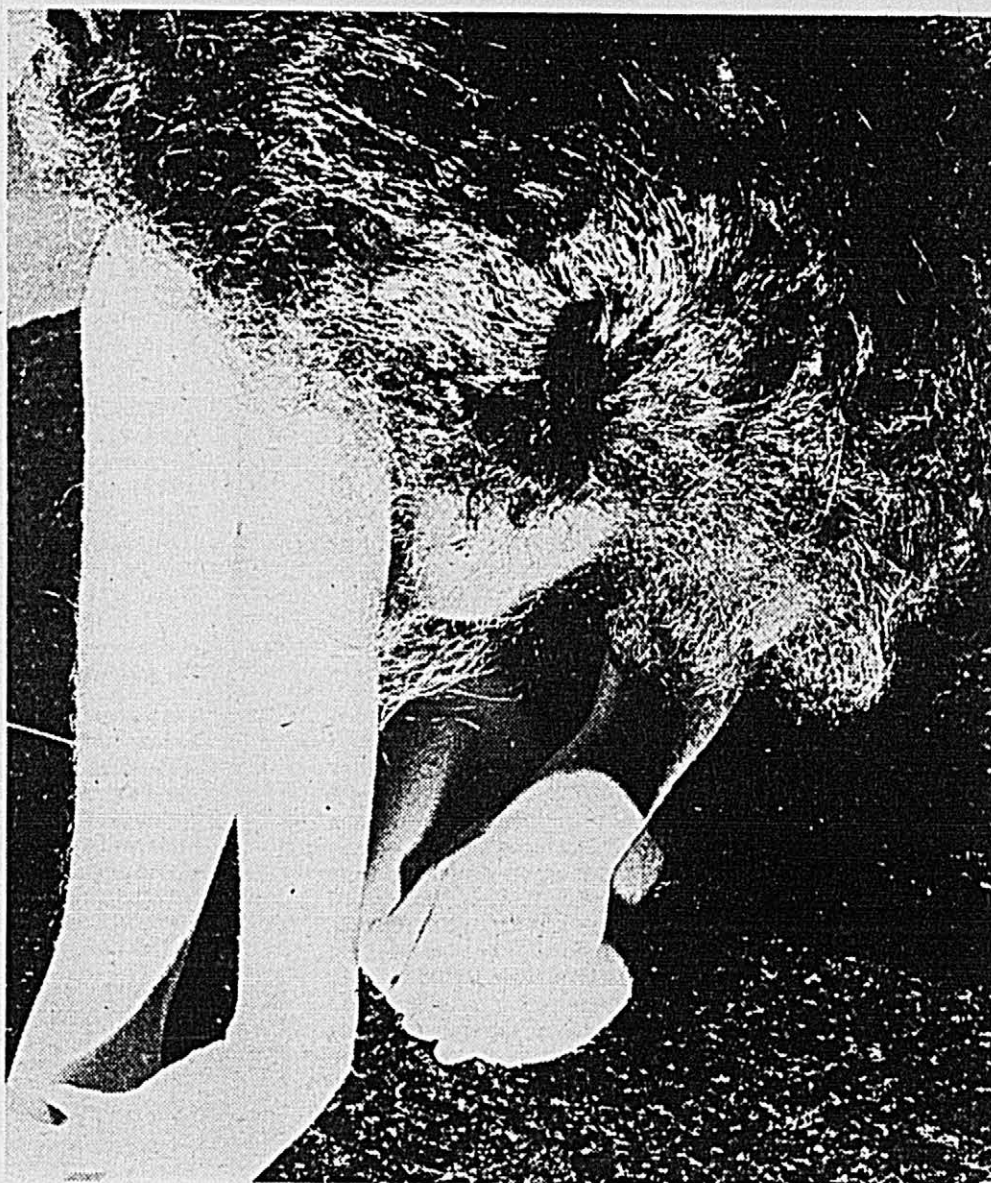
The walls were a rough dust grey of cinder blocks that held a lattice work of unplanned rafters. There was a motionless squirrel's nest of leaves in the corner above the door. The bright light, coming through, was suddenly altered and distorted by the quickly approaching figure of her father.

They started painting the room at about eight o'clock that evening.

David set the table and would always include wine glasses even though he didn't drink. It pleased him to complete the order of the setting, although the colour of the wine that he poured into her glass didn't seem to compliment the table. He was glad that Sylvia would still drink but she never would finish it and completely empty her glass.

Dinner was served and eaten in the manner that had become established and they started painting the room at about eight o'clock that evening.

BY RODERICK WALLIS SMITH



CHAPTER NINE

AN EXCERPT FROM THE NOVEL "NINUS"

BY MURRAY ABRAMOVITCH



- Better prepare the inventory list. And Haematology wants these samples, Moore said, handing him a series of cards and flashing a generous smile. Now, no more of this nonsense.

Ade looked over the etch remembering. He retrieved a jack-knife from his boot and scratched out the image. A negative. Black priest in white robes strolling through the Santa Costanza. Pagan following the cylindrical core, knows the mosaiche paved. And Ade thinking, the road was there before I was and no matter how long I follow it, I'll never know. He brushed away the shavings. Just once he would ask him how they live the west indies and where exactly is the equinoctial line, thinking, must be somewhere close to home and if Thomas couldn't tell me how to get there, maybe Moore could.

His respect for Moore was born of fear, of the lancet of the others arts, of the lancet of the others race. It was a respect that bore love and understanding, the chain of comradeship, the chain of command. Tomas was as a father to him, but it was Moore he loved.

Ade now watched the latter approaching. And the smile, thinking, he knows I love him. And Ade felt an alien through him, thinking, he knows too much, as the sign - Through the doors of death, we learn the secrets of life.

- A little early for this sort of place, isn't it?

- Just getting acquainted, Ade replied, lacking sweetness.

- There's a conference on three at ten. Be there.

- Pleasure.

- Where is Whitaker?

Ade shrugged and, though he couldn't be sure, saw Moore's face darken. He wanted to laugh.

- I'll see to him later. Now, to work.

- Work?

- Work.

Ade stared after him, watched his back turn the corridor. Then he went into the morgue, fitting into his lab coat. Formaldehyde bottles (a crueller smell than death) containing brains, kidneys and other organs preserved, were stacked to the left. He opened a freezer. Pituitary gland. F.O.B. Boston. Ship: Immediately. Via Air. 10.16.69. He would have to deliver. A yellow rose from her garden. Deep, queer, yellow flower. Yesterday flower. For the party, paper dolls, balloons, pieces of cake, cups, saucers, and toy spoons. A pituitary gland. Ade closed the freezer, locked it. The heavy, steel bolt.

Conscripted to heaven, conscripted to hell;

The babbling towers attempt to foretell.



HER SLEEVE

by bernard siller

Deftly sliding, crazily picking.
The withered one uncovers the total frenzy
Of wood and gut in fast harmony.
My temples throb - it never fails to awaken
What has never really slept.
But his expression remains, as soft, yet stark,
As the fine finish of the guitar's wood;
Smiling never, frowning not, varnished permanently
With his scar of honour defended.

First her hand emerges,
Lone diamond glinting atop the gentle ripple
Of the red wine, which gropes at the cold transparency.
As if to touch my clutching fingers.
Yes, her hand, her hand that not without
The black of sleeve can be complete.
I remember her as dressed in that sleeve
The dancing sleeve, commanding her form to movement,
Whilst yet engulfing it.
A conspiracy of sleeve - such that her hair,
Her very eyes, became indiscernible from that sleeve:
Which expertly avoided any pretense of rest;
Till the music ceased, and her dance was as forgotten
As my final drop of wine.

To know her within the sleeve was
A bliss of nervous suspension:
To know her out of the sleeve was to love her.
And to love her was to share in that
Which cannot be divided, save measured.
We walked over the cold sands of early morn,
Waiting for the sun to warm tomorrow's bed:
We cut patterns of ecstasy
From the cold white of Moonbeams;
And impressed for a moment at a time
Our form upon the shifting down.

The withered one looks, not hinting his comprehension.
As I tap with unmoving fingers;
Stillness, the forced stillness of honour defended.
And I watch her sleeve recede,
Sucking in the last vestige of her fingers.
And now I drink that last drop of wine,
Whose promise was as vivid
As that of the guitar's music:
But now, is as stagnant as my hand
And his face.



by barry wexler

song
for barbara
how come
you talk so straight
and i talk so long



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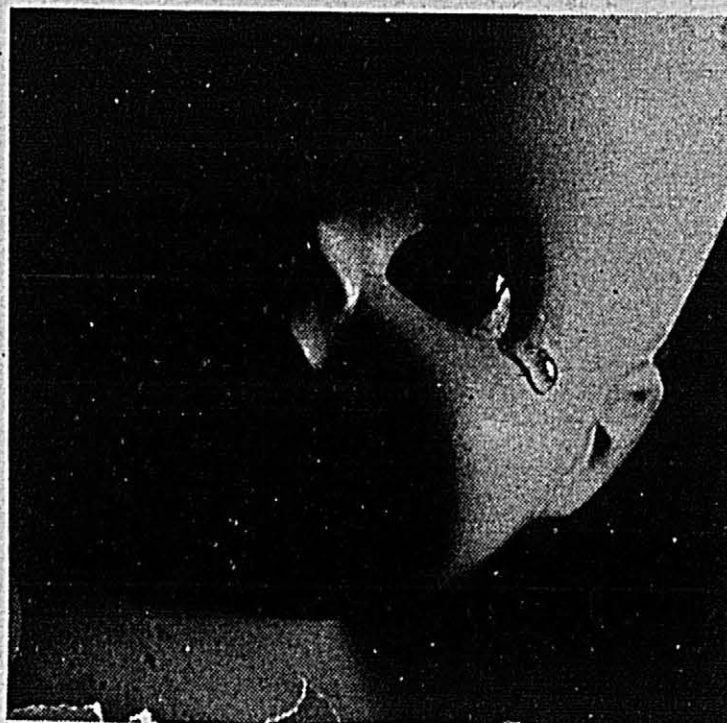
COVER - michael haslam. "Changing what is not me, into me".

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THE SUPPLEMENT IS PUBLISHING A BOOK OF POETRY, PROSE, GRAPHICS AND PHOTOGRAPHY WITH McCLELLAND AND STEWART: SUBMIT WORK FOR PUBLICATION BY APRIL 1st.

MORTON KORENBERG

INTERVIEWED BY EMY GEGGIE



Morton Korenberg is co-author with Katherine Jones of "The Eye of Childhood"; Longman's, 1970.

Q: I would like to ask you, Dr. Korenberg, what exactly made you write the book? What prompted you outside of just what you mentioned in here about personality of the patient and the manner of collection of data and so on - and - what purpose do you think it will serve?

A: Well, I was thinking before you came that what I'm doing really was some of the things that I said there and some of the things that I've said since - that I'm rocking the boat. Actually instead of rocking the boat I think that the boat should be completely overturned because for a very long time, therapists, psychotherapists, psychiatrists, anyone who's been in that field, have been looking at other people, that they call patients, in a certain way, as though they were sick, as though they have something wrong with them, as though they were different; and it's almost like a religion. If you have a powerful man who starts disseminating or indoctrinating, pretty soon there are a lot of people who're going to follow and become disciples. And that's what's happened with psychiatry and psychoanalytic thought. Freud was a powerful man and he was intelligent, and he started off their thinking in a certain direction, and since then, psychoanalytic thought, on the part of anyone who's been in that business, has been always in the same direction - have always been thinking in the same direction, same tradition.

Q: What kind of reader is the book aimed at? I read it as a person who is studying honours English and will go on and get a Ph.D. and I realized as soon as I opened the cover that it wasn't written for me - that I could never review the book as a piece of literature. I showed

it to my father who's a physician and he said that it certainly isn't written for physicians. What kind of person do you feel it will do the most for, or would you like it do the most for?

A: The ordinary average person who isn't a doctor, especially a psychiatrist, not someone who's studying English literature - do better reading Shakespeare. You know, the ordinary average person - even you and your father... Whether you realize it or not have been to a certain extent influenced by the type of thinking that the psychiatrists, psychoanalysts have been using; because you will catch yourself using words like 'unconscious' you know. "Oh well, I unconsciously did this" and after all, that word didn't exist before Freud. And, well, you know, we do this, I guess I've sort of been conditioned to, and these are words that for a lot for people have no meaning. They're just used to excuse a certain way of behaving or thinking or interpreting.

Q: They're just a kind of symbol in actuality.

A: Yes, excepting that we should know what the symbols mean. And a lot of people will use symbols as excuses. So, the average person who has not been exposed to this type of thinking and who has been, as I have been and I think anybody who allows themselves to think on their own, feels that this stuff that has been called psychoanalytic thinking - "It's a jargon that I don't understand - it's meaningless - it's meaningless to a lot of psychiatrists too. Well, it's like, you know, the Jew who goes to the synagogue and reads Hebrew and doesn't understand one word, or the Catholic who goes to Mass and hears the Mass sung in Latin and doesn't understand a word. There are a lot of people who are practising therapy - psychotherapy and repeat a lot of stuff, but really don't understand how a person really works. They just repeat a lot of dogma.

Q: But do you think that anybody really can understand how a person's brain works?

A: It's so easy...

Q: If it's that easy why are we in the state that we're in?

A: Oh heck, it's easy to confuse people, eh? No, really, the criticism I have had, by patients and other people, is, you know, you make it sound too simple. Well, it's not my fault, it is simple and I'm not going to complicate it if it is simple. The thing is that the type of thinking that has gone on before the psychoanalytic thinking has antagonized a lot of people, it has put them off. A lot of people have the feeling that - "Ah, that psychiatric business - that's a lot of baloney"...

Q: Analysts are stylish, period.

A: It's - there's no question that it has antagonized people and one of the reasons that it will antagonize is that it's a meaningless jumble, and if I'm trying to read something - you know, I read it, and if I don't understand what I'm reading, I'm not happy, and I want to turn the page. Whereas really it's not a meaningless jumble of words, symbols. Some people like Carl Menninger who is now somewhere between seventy and eighty, wrote a book just a few years ago, I think about '65 and he said it's time for doctors to stop using the psychoanalytic jargon; he calls it 'argot'. And he classified all people into five different categories, and said, let's stop calling people names - like schizophrenic and psychotic and paranoid and so on. He puts it more gently - I say doctors are never sick, only patients. They always say it's alright to call patients names. Doctors are never psychotic, schizophrenic or anything at all - all nice normal people.

Q: In a way it calls for an individual attitude, and individual standing in a way.

A: Right

Q: Because things are so simple, according to you, why we have been brought up with the idea that everything is confused? You know, you read so many books and you get the idea, in say, Camus that life is, you know, just an absurd confusion, a maze, with no pattern to it. There must be some reason behind this. Do you have any idea what it is?

A: Camus is bad enough...

Q: Do you blame a lot of modern day - I mean, now we have a lot of psychoanalysts, we have a lot of people who are seeking this kind of help; we have books, movies, and God knows what, concerned with, you know, the more inglorious forms of human life. You know, you go one place and you see one kind of garbagedump, you go to another place and you find still another; you read novels and they all turn out the same kind of confused, paranoid kind of existence - another bad word - but this is what is used by these people. Is it just because of this kind of increased communication that we have tended to come across this idea or has life really always been simple and we're just trying to confuse it. There must be some reason behind the idea that people are confused - what is it? What do you feel causes this attitude?

A: Doctors. They're the ones that have created the confusion. At one time crazy people were divided up into about six hundred different categories and then one fellow came along - just a little before Freud and divided them up into about a hundred twenty five different categories, and then a little later on they were divided up into only about sixty categories.

And then the American Psychiatric Association came along and decided that wasn't enough, so I think they're back to a hundred and twenty five. But, I think the doctors have created the confusion.

Q: What about the girl in this book. She was confused and it wasn't just her parents who were confusing her. There must have been other elements in life who were confusing her. What makes a person like this not able to live with herself, to be content?

A: I remember seeing a movie called "Ship of Fools" and the only line that I remember was when one man turns around to another and he says: "Who's happy?" When you were just talking now, I was thinking: "Who's normal? I think that, yes, when we start out, you start out with, we say, a tabula rasa, a nice empty slate, and then the first people who go to work on you are your parents. And infants and then afterwards young children are very susceptible to the influence that they feel in the environment around them and then continue to interpret in terms of what they have already imbibed. I think that as I mentioned in the introduction, I think that we react to our parents, we copy, and one of the things that is very often overlooked and I think maybe is more important than the other two is the environment in which we exist. We sense what is going on around us without having to be told or even having to have our eyes open - you sense. And one of the examples that I use is: if you were walking down the street and you were walking with three other people, and noticed that they were looking from side to side and that they seemed to be very anxious as though they were expecting something to happen, it wouldn't be long before you yourself would begin to feel anxious because you would be seeing that they were obviously very anxious about something. And if I were to stop and say what are you anxious

about, you'd say: I don't know, but look at them. And that's exactly what the child does. He's being brought up in an environment of anxiety - 'cause you show me any parents that aren't - now, he doesn't know why they're anxious, but he certainly feels their anxiety and so pretty soon he's anxious too. Now, he doesn't know why he's anxious, but he knows he's anxious, and he knows he's uncomfortable. And of course, it's helped out by seeing the things that go on between his mother and father or between his mother and sister, and so on, as well as reactions he has to his own parents, you know: you can do this, you can't do this and so on. But he certainly is very influenced by the environment that they create, the sensation he has living in that environment, and of course he's going to interpret everything in those terms. If the environment is an anxious one, and he feels anxious, he's going to interpret it in terms of anxiety: he's not going to interpret it in terms of nice, secure feelings.

Q: Can he substitute later on, without totally rejecting the former? Can you build your own environment and remain content and live with yourself, having forsaken this previous environment without anxiety, or do you have to go through what the girl in the book goes through?

A: It would depend on how much anxiety you have. The question asked is answered somewhere in the book. Sure, we develop anxiety as a result of our environment and the way we're brought up. And then of course, we keep it going by doing the same crazy things that we used to do and this is how we keep it going. A good example of this - a patient, a mother just yesterday told me

how her four-year old has been covering himself with a blanket ever since he's been born and of course, the blanket had deteriorated to a little rag. And so now, when he has gone to sleep, he's always asked for his rag, and when he gets his rag, he goes to sleep. Well, a few days ago the rag got lost, and he had to go to sleep and he raised a fuss - he wanted his rag, and he couldn't get his rag. And finally he got tired enough, and with enough comfort from his mother, he went to sleep. The next night a similar thing happened. Again she quietened him down. After a few days, she had no more trouble - he went to sleep without it. Now that really is a very good analogy to the junk that we carry around with us - the rags - and we want to hang on to those because, we just like that kid, have interpreted that those rags give us security. The rag no longer kept him warm - it was no longer a blanket, it was no longer really useful - but mentally, he said: this rag gives me security, makes me feel comfortable. We do the same thing. There's no reason why we can't throw off the rags - especially when we get older, the rags aren't just, as in his case, a rag, but they give us frustration, and anxiety, and discomfort, and all kinds - if you sat here for a day, you'd see how many ways we can give ourselves discomfort.

Q: Do you feel that the need for psychoanalysis and psychiatry and just the inability that people seem to feel these days of coping with problems and happinesses in life, has increased in the last few centuries, or is it just simply something that was latent, that people were too busy to worry about these things because they had other things to worry about. Shakespeare talks about disease;

do you think 'dis-ease' is any more common today because of increased leisure time, or social pressures, or increased communication or any of this kind of thing?

A: Well, you know, it's very easy to answer yes or no and both can be wrong. I really don't think that there's any difference. I think that the Romans had to worry about someone chopping off their hands or their feet or slitting their throats or shoving a knife in their backs. I don't think that they had less anxiety than we have. I think the so-called civilization we've been in, maybe we have caused far less anxiety than they did, because at least we have a so-called police force, and courts - they didn't. Maybe they had even more anxiety.

Q: You feel that the fact that there are no longer heads on the tower bridge is in effect the kind of improvement as far as society is concerned. I mean you aren't stabbed in the back physically now.

A: That's why I say I don't think we have really more anxiety. Again, you know, because I put things upside down. I would almost be tempted to say we have less - less reason for it.

Q: What do you think about drug cultures and hippies and mixed-up university kids?

A: Well, they are - their problem is the same that you suffer from. I suffer from, and everybody else. Nobody wants to grow up. We have to change from a state of being made to feel secure and having everything done for you and whatever goes into that time that you call a more secure state, to the other state where we do

things for ourselves, make our own decisions, stand on your own feet, and so on, and that is a very uncomfortable change. This is why we tend to hang on so much to the blanket: as I say, we don't want to move out of the slum. That's the problem with slum clearance projects. They don't want to grow up either, so they are choosing, like everyone does, even the so-called psychotic - they choose something that appears to be realistic. It's something that they can point at. And like if you're disturbed or anxious or angry or whatever feeling you may have, you live to have something to point at. And this is what they're doing, they choose, and obviously it's not too difficult to find professors who don't know how to teach and there are plenty of things wrong with society - well, sure, but there have always been lots of things wrong with society. And so it's not too difficult to find things in reality that you can point at. But that really isn't the truth - that's not why they're raising the fuss. They're raising the fuss because they're frightened of giving up so-called security and having to face what they wouldn't like to face. And this is like a golden opportunity - they can make a lot of noise. Especially when they are helped a little bit by some of the professors who should know better.

Q: In a way, you have to create your own security. What hopes do you have for this book? Are you going to put out any more, do you think?

A: I don't know. Catherine Jones (?) would like to write another book and we may. I have material. It would have to be another book like that by that I mean directed to - the derogatory term - the average person.

Q: Would you like to think that somebody who has read this book will realize a problem that they have and go to see somebody about it?

A: Some do. It's remarkable how many people have called to see if they can get an appointment since this thing came out - so many people. I guess you'd be frightened if you realized how many people who really have a lot more disturbance than the average person. In a survey that they did in New York, called the Manhattan Project, several years ago, where they took 75,000 people. They found that, I think, 23% were incapacitated so that they couldn't even carry on day to day function. And in that project they eliminated the poor, the coloured, the Puerto Ricans, the very wealthy - they tried to make it a sort of a middle group, and it ranged from twenty to sixty, and still that was the figure. About 15% were really comfortable. If you take the figure for the whole population, I'd put the figure of the really comfortable down to about 5%. Scary.

Q: Do you feel that this number is on the increase or is on the decrease, or do you think that it's a fairly stable percentage?

A: It's trite, but you know the way to grow up and feel comfortable is to choose the right parents. When we start having well adjusted parents, we're going to have better adjusted children.

Q: That puts a lot of onus and responsibility on people like myself who in several years from now, will no doubt become a parent, well adjusted or not.



.....YOU GOT ME RUNNIN' LIKE A CAT IN A THUNDERSTORM.....

by david trezise



I only had one cat
And he was just little
Used to sit in the sun
And watch all the people.

Never cracked a smile
or winked his eye
Looked straight ahead
And heaved a great sigh
Didn't have no friends in the

Animal Kingdom

His private world was his only
dominion

Didn't move all the day long
Just sat outside while the sun shone
One day the clouds gathered
Humped in grey masses
Lookin' like cars in a jam
With great fluffy chassis
Where I call home it don't often rain
and when it do it's a big bust
The thunder crashin' like Gettysburg's

guns

The lightning flashin' the wind a rough
gust

You batten yer windows
Like a sailin' boats' hatches
And tie down your livestock and

children

Or the wind'll come down and
snatch'em

I've seen storms come and I've seen
storms go
But I never saw one like this to compare
The telephone poles bent clear down
to the ground
And the young women walkin' nearly
lost all their hair

The houses were skiddin' around
Like tires on cold snow
The wind wailed an opera
You'd never hear on radio

Just before I lit out
To hide from the thing
I peeked out my window
like a groundhog in spring

And saw my old cat
Just sittin' and cussin'
Couldn't see no reason
For all of this fussin'

For three days it raged and finally
it left
Took a few houses the bank and some
trees
Tore the flag from the pole and the
pole from the ground
But my cat just sat there and didn't
even sneeze

Now when the sun's out
He soaks up the rays
And sits and looks dreamy
And thinks of those days...

I only had one cat
And he was just little
Used to sit in the sun
And watch all the people

Never cracked a smile
or winked his eye
Looked straight ahead
And heaved a great sigh

"SEEDS"



BY KATHY
WATT

I feel as though I have awakened from a very long sleep to find that I am already six years old. I really don't remember being three or four or five. I can only recall to memory two days of my life when I was two and a half and then a complete blank in my mind until now.

The first day was the day we moved into our new house in St. Hilaire. It was a very windy day in November and I was outside on the driveway playing with this black cocker spaniel when a girl came over and told me that she was Valerie and that she was four and three-quarters and lived next door. She had some birdseed in her hand and she told me that I should eat them because they were good for me. She ate them all the time, she said.

"They taste delicious, better than anything you ever tasted."

"Are you sure?"

"Of course. Go on. Eat them."

Well, I ate them. I don't know why... maybe because she was older and more experienced than I was at the time.

After I put the last seed in my mouth, thinking that they certainly weren't the best thing I had ever tasted, Valerie laughed and said, "You're not supposed to believe everything you hear, you know", and "don't you know that people just never eat birdseed".

Well, I was only two and a half and I really didn't know very much... anyway, she told me that I was going to die because those seeds were like poison.

"Look at your hands already", she said. "They have bumps all over them". I looked at my cold hands and they were shaking along with the rest of me.

I ran inside our new house because it was time for my lunch. I took care not to mention anything to my parents because I didn't want them to get all worried. If I am going to die I thought, there's no point in having anybody else worry about it. I remember eating tomato soup in our unfinished kitchen, and feeling the hot liquid flowing past the birdseed in my

stomach and wondering when they were going to do whatever they had to do to make me die. I went to the bathroom and tried to choke them out but they stuck in my throat. I coughed and coughed until I brought up my tomato soup, but the birdseed was still in me. I was really feeling sick by this time and I went to bed early and woke up the next morning in fine health. Gee it felt good to be two and a half years old and still alive that morning.

And now I am six and I go to this hundred year old French convent since there is no English school in our neighbourhood. The first day was kind of fun. A whole group of nuns were around me asking all sorts of questions and I would answer "oui" or "non" to every question because I didn't have the faintest idea of what they were saying. They all laughed and called some more nuns over to me until the whole congregation was around me asking questions and laughing. I didn't mind. It was fun being popular. It only lasted that first day though. I tried to keep it going as long as I could; if a nun passed me in the hall I uttered a few "oui's" to show my good nature, but they had lost their appeal somehow... Every once in a while, I look back on those few moments of popularity and smile at myself...

But most of the time, I'm petrified of the place. The sister superior won't even let me wear my hair in a ponytail because she says it doesn't look "distinguée"; we have to wear these long ugly navyblue dresses with plastic collars and cuffs every day of the year; and there are locks on the outside of all the bathroom doors so that anybody can lock you inside. I'm scared every day that I go, and I beg my mother to let me stay home. Just before entering my classroom I get goosebumps all over me and my neck feels all sweaty and I really feel as if I'm going to be sick. As I sit down I feel a little better and I repeat what Sister Gabriel says even though I don't understand a word.

I find my worst problem at this age though is that I'm very skinny. At least everybody says that my legs are like the thin branches of a willow tree. Well it's just I am afraid of eating. I have this weird feeling that whatever I eat away from home will make me sick. The only food that I trust is peanut butter. Yesterday, I was invited to my friend's birthday party and I made my mother phone Mrs. Boyd and tell her not to give me anything to eat. I brought my own peanut butter sandwich from home. Please, Mrs. Boyd, don't offer me any cake, I think, and look at her with eyes that I know will burst into tears any minute...

and she says, "Good heavens, what's the matter dear, aren't you feeling well?" I shake my head and ask "if I can go home, that is if she wouldn't mind, ...could I possibly go.. and she sends me home early in a taxi, and I feel so embarrassed leaving just when they are in the middle of pinning the tail on the donkey, but it's something that I can't help... I feel my face getting very red as I walk out the door to Mrs. Boyd's "So sorry you're feeling sick". But I begin to feel better as I look at the house through the window of the taxicab...

I wonder if I will ever change or if I will just keep getting thinner and thinner?

"You don't eat enough to keep a bird alive", says my mother, along with my grandmother, my father, my sister, my aunt, uncle, cousin, along with Valerie who is now my best friend, Valerie's mother and father, along with Sister Gabriel and Sister Superior ... until I feel like screaming... with all the strength I have in me ... until I feel like SCREAMING... the way I do when I have nightmares... until I feel like screaming the way my older brother sometimes does "I WILL EAT WHATEVER I BLOODY WELL FEEL LIKE EATING". And one of these days as I wait for the bus or maybe even as I'm riding on the bus I will scream, "Valerie, even though you are my very best friend, I hate you!"



A VALENTINE SONG

TOM KONYVES



a cold valentine
thinking about warmer climates' thinkers

what do we boast?

a toast to the prohibition
to permits and patents
insane asylums

they drill through the skull
a razor slash to the medulla
the eyes pop
the limby ollapse

a toast to love
delivered from a steaming kitchen
with smoked meat, french fries -
Valentino sleeps in his desert tent
the record skips, he wakes and sighs
the desert's empty air is whistling
no maiden stirs to faint in his arms

in February
we used to count the few good days
a - saving for the Friday dance
Pratt Park skating on Saturday
hot chocolate breaks and plans to ski
anxious to grow
to act the plan

arouse the warm thighs
the cold beer and Buddy Holly
the jitterbugging talents wins

talent impresses at the Laurier Pool Hall
eighty cents an hour, at lunch hour
or skip the morning class, shoulder to

shoulder

walking down St. Urbain
past the synagogue on Fairmount

my bar-mitzvah fulfills my mother's
my father thinks crying
grandfather should have been here
confirm the growth
the Almighty plan

listen to the story
the pepsis beat up the religious long hairs
down the side streets burns
like the woman with a gun, walls on fire
behind her

revolution's song
and the arabs
and the negroes

where do they fall?
who are these children of Israel?

pause and think
light the Players in Canada
Gold Leaf in London
hard-sought Marlboro in Italy
the thick friendly fumes of these
local cigarettes
reach to the subsidized fields of
tobacco

patented Acapulco Gold
Jamaica Red
classified politics

during the money era we thought
God rules and rules
benefactors oversee
the slaves are perishing in
plantation fires

in comes Valentine shouldering the
fourteenth
the fourteen generations spruced
in green vests
the midnight black bowtie ceremony
reminds

the cold Paperman tomb
where grandfathers lie
mourned by their blood relations,
circulating

leaflets and poems
invoices of life
bring back the recall
the voices of the prophets
mixing divine sounds in subterranean
studios

amplified by Vox

don't forget the border guards
let the memory of snowstorms
live on
engrave lovers' names in the
August bark

on the Boardwalk at dawn
you can't help but smell the
garbage
eat the salt water taffee
eat salty foam while you body surf
for twenty yards

that means touchdown
down along the unguarded sidelines
in the air
over the heap
that means the goal
the winning homerun

there's no fiction left
so say the aging spacemen
keep your glowing moonstones in the
white laboratories

and the nightmare flies on
on the headless white horse
with mirror in hand
carching the sunlight
blinding the windows

in the rooms they walk in circles
shielding their eyes
pack southern cotton in their ears
liquorish in their mouths
shaking their heads over the plague's
latest victims

and vomit their fear in puddles of spinach
and daily oatmeal

until the whole rot
goes on sale
there the strike begins with placards
and flags
one poor frenchman stands in the
centre
waiting to step out and frighten the
bikers

who run away terrified
dropping the guns and the knives and
the needles
into the warm callused palm

they say he left his cross
to live in Orc's circle
his intellectual peers by his side
who catch his words in golden cups

and it rained for forty days
snowed for a winter
then outpopped a chicken head

of the Church of what's happening

here under the newly erected overpass
crosses line the highways

on Valentine's day
the apocalyptic imagination
is only a figment of Ginzburg's
homosexual vision of Blake and his
angels

the Satanic fire blooms
in Northrop Frye's commentary

the presses roll on
in the mapped Western Hemisphere

until One Great Man, the final
appears on the Late Late Show humanity
condemning the Haight Ashbury,
the Washington Post, the Utah
policemen

who cruise in Ohio on weekends
for dope,

the new Vancouver poets,
the whole motel industry

praying for one commercial
a monologue from Lazarus

we all come back from the newsreels
of history

listening to radio reruns

it's the closed circuit channel
burdened with the message
two dollars a month
to tax to drink the water
to tax to drink the wine
to tax to smoke the cigarette
to tax to smoke the dope
to tax to laugh in the cinema

where Stan forks his fingers in the
eyes of the law

only Sammy Becket weeps
moving his pen
across the silent cold waters....

On Valentine's day we listen to Joplin
who sings the ballad of McGhee and
his friends

the visitings waters bring back
the waste
we put out silently on the midnight
tide
running looking back down the polluted
beach
into the sunrise of nuclear war

a magic mushroom
a newly cut grapefruit
marks the beginning of another day

when flying down the neutral stairs
we blush to think of the hero as
Superman
CONTINUED

piercing the vault of his beloved
 and out of the tunnel of love
 they row their numbered boat ashore
 marking each condom
 the myth of Vancouver
 mysterious but to that great landfish
 who hurdles himself down Niagara's
 falls

here at the end of chapter three
 a great gunfighter's girlfriend
 drops to the floor with her hands
 on his thighs

be merciful, spare my adopted
 he owns the black trains that track
 her beloved:

only the commercial knows, like the
 shadow
 the undestroyed negative
 the looming power of modern medicine
 groping in the hero's chest for signs
 of the hand

the First Mover who built
 the Ice Age into the folly it was
 the Rock Age into the violence it is
 the Sun Age into the peace it can't be

no Valentine's day is safe from the
 murder
 the genocide held in a Clark Street
 garage

"killing where it hurts" became a
 well-known phrase
 in the post-violence era

ushering in the new stars
 exact locations for past and future
 all told by a bear
 who danced in a ring with a ring
 in his nose

a ring in his ears
 but that was a secret...
 death is a number in Paperman's
 books
 in Warsaw they watch the reruns of
 concentrating camps
 like constipating campers in the
 New Laurentians

while a boy in blue comes riding on
 a bicycle
 throwing up the morning news on fake
 green lawns

only a certain selection of the poor
 is played on prime time
 the Beatles light their evening fires

better
 more painful
 sweeter in its conception
 the Bible is the doormat
 many a one-time friend has wiped
 his soul
 on this Welcome sign.

there on the cross we hang our mother's
 scarves
 our fathers' ties
 all in a neat Freudian row
 until they too
 go on sale
 for half the price we paid last year

The End will come
 John Lennon said
 the end of the monopoly game
 with half of the world's milk bottles
 in jail
 and two hundred dollars is the price
 to pay
 to pass through green light
 into the twilight zone of this nouveau
 religion.

I've heard the Village sing
 moonlight choirs walk in the French
 Quarter

nightingales wing
 to sing in an old poem in order
 weathervanes swing high on the dome
 on Saturday morning
 I remember skating in Pratt Park
 for a quarter

my first pubic memory
 nevertheless
 lights shine through the streets
 we stand poised and ready
 repeating the lines of a Christmas
 hymn

enough of tanks
 rolling over the keyboard of our bones
 laid in streamlined rows
 across a small nation and its ideals
 because one great man's name
 lies buried in the fat cheeks of Wall
 Street investors

enough of swords
 and pens that scratch the surface
 even now the children sneer
 at fairy tales from yesteryear

enough of tradition
 that keeps ants in comfort
 while the lion roars hungry outside

only a song
 this Valentine's day
 shaping a heart
 of Black Magic chocolates
 soothing us into a sleep with no dreams



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BY J.D. QUIGLEY

LOVE

The Will of God as divine reason which is the destiny of human nature.

SOUL

The eternal 'cause' of Love results in the eternal 'effect' of physical existence.

HEART

The motivating force of the soul which constitutes the value of personal self as the will of Love expressed as: effect of physical existence obeying divine laws of time, place, and casualty.

MIND

The symbolic instrument of understanding and communicating through the sounds and vowels of tongue, the force of heart as the voice of soul being the command of Love.

BODY

The private and religious instrument of divine creation for the purpose of honouring Love by experiencing life as force of heart as the voice of soul obeying the eternal command of Love.

CREATION

WOMAN: The gift of Love as the womb of Love.
 MAN: The seed of Love as the instrument of Love.

NATURE

LIFE: The beauty of womb and seed creating the eternal fruits of divine Love.
 DEATH: The pain of knowledge in a cradle of sin.



SERVANT OF LOVE
 LOUIS DAVID RIEL

"I had a dream
 Of loving you?
 My lonely maiden
 Of the Forest Wild."

"But a noble fool
 In love with Death —
 Left my lady weeping.
 When upon the gallows
 He murdered my soul."

"Love and Death
 Have their days —
 Yesterday belonged to
 Death,
 But today I long for you?
 My lonely maiden
 Of the Forest Wild."

FATHER OF LOVE
 CHIEF BIG BEAR

"With Heavenly rains
 The Land of Freedom
 Brings forth
 The flowers of Love
 From the soil of virtue."

"My daughters were
 raped
 By Satan's slaves,
 And my sons murdered
 Through evil deeds."

"The voice of Love
 Returns this day;
 Destroy my children,
 The slaves of Satan
 Who murdered me
 Through their evil
 deeds."

KINGDOM OF LOVE
 SAMUEL DE
 CHAMPLAIN

by J.D.Q.

"In the service of Love
 I sailed the seas
 And planted my seed
 For my lady and me."

"Years of sorrow
 Covered my soul
 When strangers came
 To destroy my dream."

"Weep no more
 My lady and child,
 This Land belongs to you?
 From sea to sea."

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You condemned my soul
 When you outlawed the
 FLQ.
 Did you think Jesus
 Christ
 Was a thief on
 Parliament Hill?

Traitors and prostitutes,
 Judgement day has come.
 I am the voice of Love,
 Not wealth on Calvary
 Hill.

The shadow of evil
 Has now fallen —
 The Sword of Justice
 Shall now prevail...

COMING EVENTS

MONTREAL MUSEUM OF FINE ARTS

Junior Associates of the Museum present an exhibition of children's work (ages 3 to 13).

RADIO MCGILL

Tonight from midnight until 5AM: Streetnoise on CFQR-FM. The Free Video Conference — the first mass meeting of underground video people — an analysis and discussion with the participants. The Perth County Conspiracy, and the sixth of Don Audet's Blues Anthologies.

GALLERY 1640, 1445 Crescent St.

To March 20: Recent Prints By John K. Esler and John Palchinski.

THE ARTS CLUB, 3448 Stanley St.

March 9-12: The Work of Bela Egyedi. (Open Tues. to Fri., from 9:00 - 12:00)

CENTAUR THEATRE, 453 St. François Xavier

Starting Next Week: "The Death of Bessie Smith" and "The Electronic Nigger".

SANDWICH THEATRE

March 8, 9, 10: Vol d'icore at 1:00 in the union theatre.

SAIDYE BRONFMAN CENTRE

5170 Côte Ste Catherine Rd. Until March 28: "Awake And Sing" by Clifford Odet.

THE VISUAL ARTS CENTRE, 326 Victoria Ave

MARCH 6, 13, 20, 27: DESIGN WORKSHOPS — A series of participation workshops given by Chris Lackl, of Sir George Fine Arts Dept. Workshops offered: Modular Constructions; Metals; Explorations Into Kinetic Art; and Textiles. Register now. For further information, call 486-6740.

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PGSS EXECUTIVE ELECTIONS

Monday
NOMINATIONS CLOSE
MARCH 8, 1971
at 5 p.m. for

PRESIDENT
V.P. INTERNAL AFFAIRS
V.P. EXTERNAL AFFAIRS
V.P. UNIVERSITY AFFAIRS
TREASURER
SECRETARY

All nominations to be submitted to office of CRO at Graduate Centre, 3650 McTavish St. by 5 p.m., Monday, March 8, 1971.

The Le Dain Commission is inviting applications for Research Assistants for behavioural experiments to be conducted in the Montreal areas during the Winter and Spring of 1971. Applications from graduate and undergraduate students will be accepted and salary will depend on training and experience. Strong background in experimental psychology would be most useful.

Interested individuals should telephone the Commission at 866-9022 (Montreal) giving name and telephone number.

**Cannie Adamec, M.Sc. Applied,
Psychologist.**

FACULTY OF MANAGEMENT

An open meeting, for students in B.Com. E2 and other College Equivalent students planning to enter the three-year post-CEGEP program leading to the Bachelor of Commerce, will be held on Tuesday, March 9, in Room 14 of Leacock between 1-2pm. Topics to be discussed will be:

- 1) details of new program
- 2) proposed summer courses to be offered by the Faculty in 1971

A preliminary draft of the new calendar will be made available.

An open meeting for students in B.Com. 2 and B.Com. 3 will be held on Wednesday, March 10, in Room 14 of Leacock between 1-2pm.

Topics to be discussed will be:

- 1) implications of new program
- 2) possible summer courses to be offered in 1971
- 3) new courses to be offered in 1971-72 session

Professor A. D. Teitlebaum

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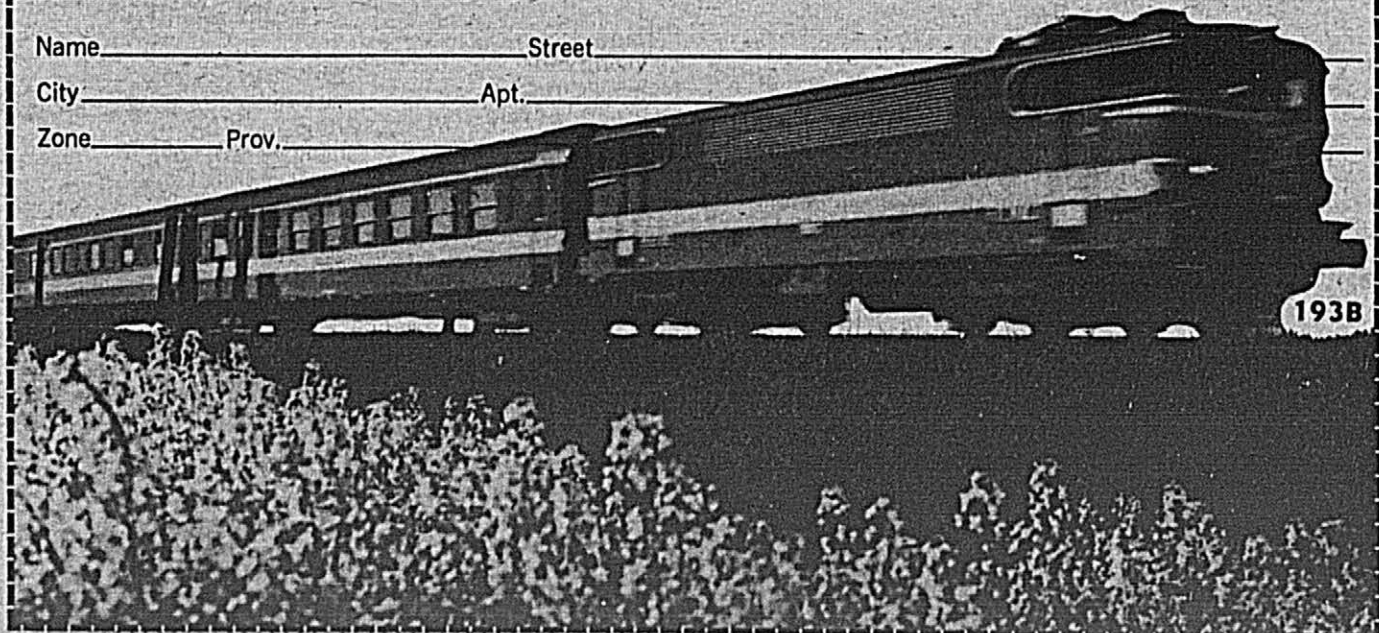
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PRE-REGISTRATION FOR HEBREW E10 AND E20

Students now enrolled at McGill must pre-register by March 19 to take these courses in 1971-72. Inquire Jewish Studies office, 1005 Sherbrooke W., local 5969 and 8772, 9-12 Monday through Friday.

Mini-Market

These ads may be placed in the advertising office at the University Centre from 10 am to 4 pm. Ads received by noon appear the following day. Rates: 3 consecutive insertions - \$3.00 maximum 20 words. 15 cents per extra word.

FORSALE

MR. TYPEWRITER HAS EVERYTHING in typewriters. Portable electric from \$129 manuals from \$35. rentals from \$5. Free delivery repairs. STUDENT DISCOUNTS 4910 Sherbrooke W. 487-5551.

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1963 RAMBLER \$100. Rebuilt engine, 1971 Ontario plates. Excellent body. Fold down seats, radio, going to Europe. Phone 482-4075.

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SKIS-RED ROSSKOPF FIBERGLASS 205 CM. one year old, must sell and/or competition binding. Phone Henri 331-7107, 336-2115.

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SUBLET APARTMENT MAY-JUNE (lease available). 3 1/2 rooms. Partly furnished. Pool, sauna, balcony. Milton and Lorne. \$143. Call 288-0520.

APARTMENT TO RENT, 1 1/2 rooms \$100.00 month. Electricity and water tax paid. V.I. 5-9738 after 5 P.M. Corner Jeanne Mance and Milton.

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A.S.U.S.

Nominations are called for the Position of 4th-Year class representative. The deadline for submission of nominations is March 16. Nominations shall be signed by 25 of the Candidate's class and countersigned by the Candidate. Nominations shall consist of only the following words. "We, the undersigned members of A.S.U.S. nominate—for the position of 4th-year class representative." Submit nominations to the A.S.U.S. Box in the Students' Council Office.

C.C.R., A HAPPENING. That's Campus Carnival Revival: March 12th, 8:00 PM., Union Ballroom featuring "Cheque". CKGM's Michael W. Morgan, Guys \$1.00, Girls 50 cents. Be there!

PHI KAPPA PI invites you to an OPEN HOUSE, Sat. March 6-at 8:30, 3647 University St.

SING HEY, THE MERRY MAIDEN AND THE JAR. Pinafore. Moyses Hall, until Sat.

Ever taken part in a FOLK MASS? Sing, rap, Pray on Sunday at 5:00 P.M. Back Door Coffee House, 985 Sherbrooke West.

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WHAT'S HAPPENING IN BRAZIL? Ask Brazilian Information Bulletin, by American Friends of Brazil, P.O. Box 2279, Station A, Berkeley, California, 94702 (Montreal: 931-7705; 932-7346).

FRENCH TUTORING - All levels, near campus. Call 842-6376, after 6 PM.

"WHAT'S THAT? THE LEBANON", a color multi-media presentation by Marwan A. Wehbe (mimo). Tuesday, April 6; in FRENCH at 19:00, in ENGLISH at 21:00 / Leacock 132.

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OPEN MEETING

MEET THE CANDIDATES AND RAP

Mon. March 8, 1 P.M.

**Hillel House
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with Walter Matthau

Wed. March 10 Leacock auditorium

6, 8:30 P.M.

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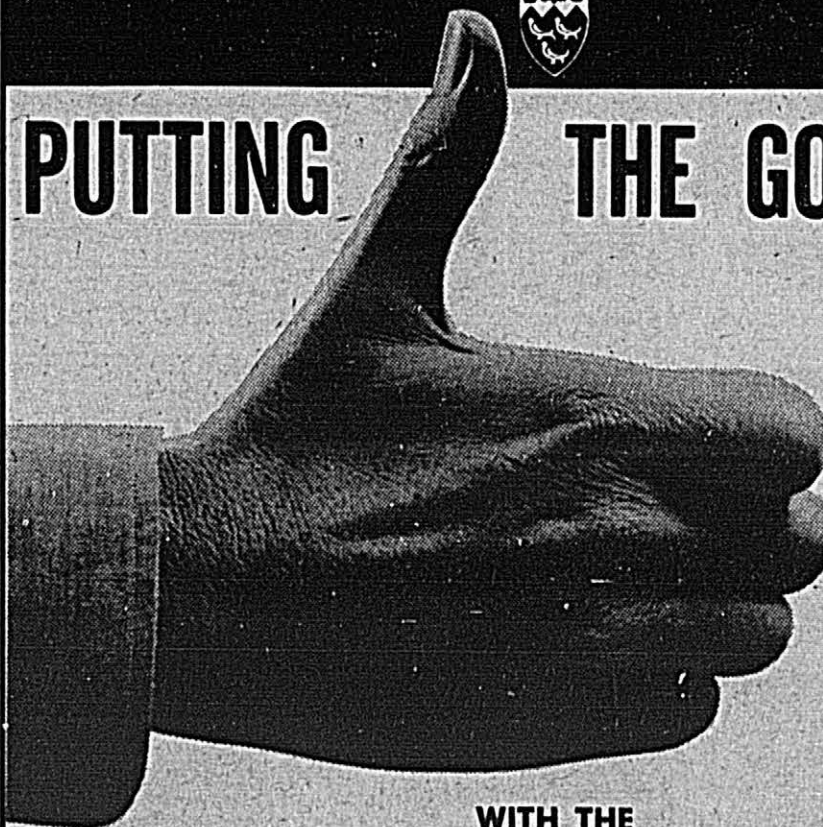
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Letter

Devotion unwarranted

Sir,

Several despicable faults about the highly esteemed psychology courses render most of them useless.

First of all, there is hardly a single course wherein students actually get to see or talk to people with mental problems. This fact refutes one of modern psychology's most basic tenets — that one cannot evaluate or assume any behaviours without first objectively measuring them.

As a matter of fact, under close interrogation, a grad psych student revealed to our Developmental class that his thesis on alcoholism in humans was written without talking to one single alcoholic!

Secondly, courses tend to contain a common body of facts adding up to about 30% of each course.

Thirdly, courses are totally unrelated to the real world of psychiatrists and mental hospitals, where drug use is rampant and patient abuse is the norm.

Fourthly, the Psychology Department itself has failed to introduce a single of its learning theories in its own courses!

So, the esteemed position and devotion given the Department by undergrads is totally unwarranted.

If you've taken three psych courses, you've seen 'em all.

Esmond Choueke

Publishing...

(Continued from page 1)

lishing house would go heavily into textbook publishing for elementary and secondary schools

"When you start talking about elementary and high school texts — that has a lot to do with forming a Canadian identity. If the company were associated with the universities, it would go a long way to increasing outright Canadian content in courses," he said.

McClelland, who is heavily involved in the committee for an independent Canada, told the committee that he has two other serious offers from Canadian interests and indication of interest from American sources.

McClelland has said he will send a copy of the private company's books — which are not made public — to the UBC committee so they can start work on a formal proposal.

The Association of Universities and Colleges of Canada and the Canadian Association of University Teachers will be approached for support.

Red and White Revue 1972

The Revue is looking for original scripts for next year's production. Anybody wishing to have his script considered should submit at least a scenario, one or two fully written scenes, and a couple of musical numbers before April 5th. Contact Geof Hillier at 392-8989 or 849-2501.

Watkins urges

Take-over of universities

TORONTO (CUP) — "Power won't be given to you, you have to seize it."

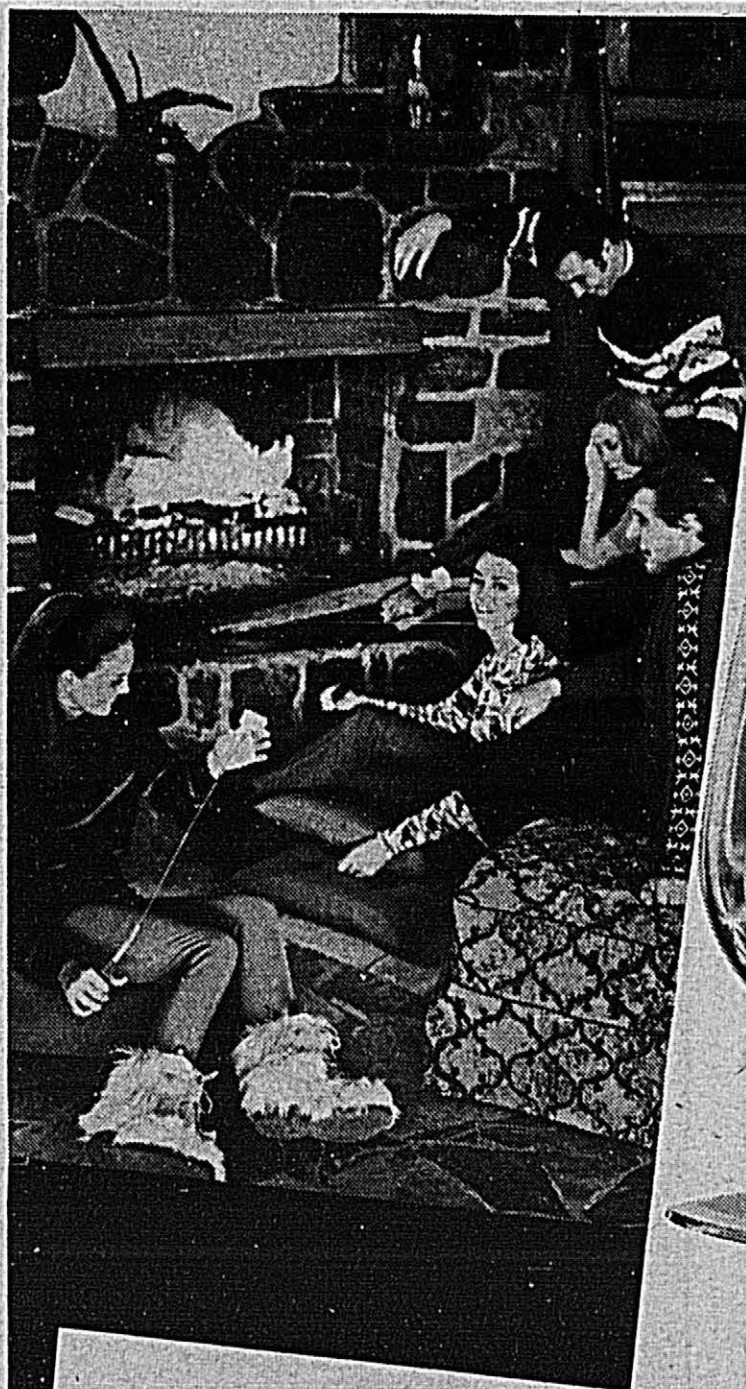
Radical U of T political scientist, Mel Watkins, went on to tell about 200 students last week that there will be no change in Canadian universities until students get control over curriculum and hiring.

Watkins, also leader of the nationalist New Democratic Party Waffle group, was speaking at a conference on the Canadianization of Post-Secondary Education at the Ontario Institute for Studies in Education.

The hope of those fighting against Americanization of Canadian universities "lies in a new generation of students," he said.

He asserted that parliamentary negotiation had led only to defeat for students and advised "getting out of the arena of debate and into the arena of political action."

Denis Smith, political scientist from Trent University predicted that Canadian faculty and content will increase as public pressure rises, but warned that the changes will be superficial.



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WHAT'S THAT

Today

PGSS: Nominations for exec positions close at 5 pm. Grad centre.
WATERSHOW: Tickets now on sale in gym & WAA office RVC.

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BIOLOGY STUDENTS UNION: Info on new courses, course evaluation, labs. Stewart W1/8, 12-2.
PRE-MED INFO: get info on W5 of med school. McIntyre 620, 1-2.

SIC: for info & help, come see us! Union switchboard, 12-3.
FOLKDANCE SOC: Review session, beginners welcome. Gymnastics gym in new gym bldg, 7:30-9:30.

LEGAL AID SERVICE: Free & confidential legal help. Union 412, 4-7 pm.

TUESDAY
CHRISTIAN FELLOWSHIP: Folk concert, Merv. & Merla, Free. 12-2 pm, Union ballroom.

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 Gazette

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NEWSWEEK

The Rolling Stones

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COMPLETE SHOW AT 1.30, 3.30, 5.30, 7.30, 9.40 P.M.
 SAT. LATE SHOW AT 11.45 P.M.

BIOLOGY STUDENT UNION: Course, lab info; student ombudsman. Stewart W1/8, 12-2.

SIC: For info & help, come see us! Union switchboard, 12-3.

COMMERCE: Open session for B Com E2 students on new program & summer courses. L14, 1-2.

LEGAL AID SERVICE: Bring legal problems to upper year law students. Union, 4-7.

CTEE FOR LIBERATION OF S AFRICA: Open discussion. Union 457, 8 pm.

CHESS CLUB: B24, 1-3 pm.

PGSS: Poli seminars. Pressure groups in Poli-process. Members & guests. Grad centre, 8:15 pm.

SAVOY: General meeting. Bring money for pictures. B 26-27, 7 pm.

MCGILL DAILY: Copy deadline is today for year-end classic.

WEDNESDAY

FAC OF MUSIC SESQUICENTENNIAL EVENT: Ars Antiqua de Paris. Redpath Hall. \$1.50. Students .50. 8:30pm.

PRE-MED INFO: Find out all about Med. School. McIntyre 620, 1-2pm.

HUMOUR CLUB: Free film. Buster Keaton Rides Again. L219, 1-2pm.

SIC: For info and help. See us! Union Switchboard. 12-3pm daily.

COMMERCE: Open session on new programming and courses for B COM 2&3rd yr students. L14, 1-2pm.

MCGILL LEGAL AID SERVICE: Free Legal Help. Union 412, 4-7pm.

STUDENTS PHYSICS: Tour to U de M. PSC Lobby. 2pm.

ENGINEER HONOUR SOCIETY: Election Meeting. Rm. 280 McConnell Eng. Bldg. 1pm.

THURSDAY

SIC: For info & help, come see us. Union switchboard, 12-3pm.

CHESS CLUB: B24, 1-3.
ARAB STUDENTS SOC: Last day for nominations of last year's exec...give to W Habash, 288-7954.

LEGAL AID SERVICE: Union 412, 4-7pm.

PGSS: Canadian History seminars postponed until Wed. March 17, 8:15pm, Grad Centre. Speaker: Claude Minotto; topic: Nationalism in the Arctic in the Beginning of the Twentieth Century.

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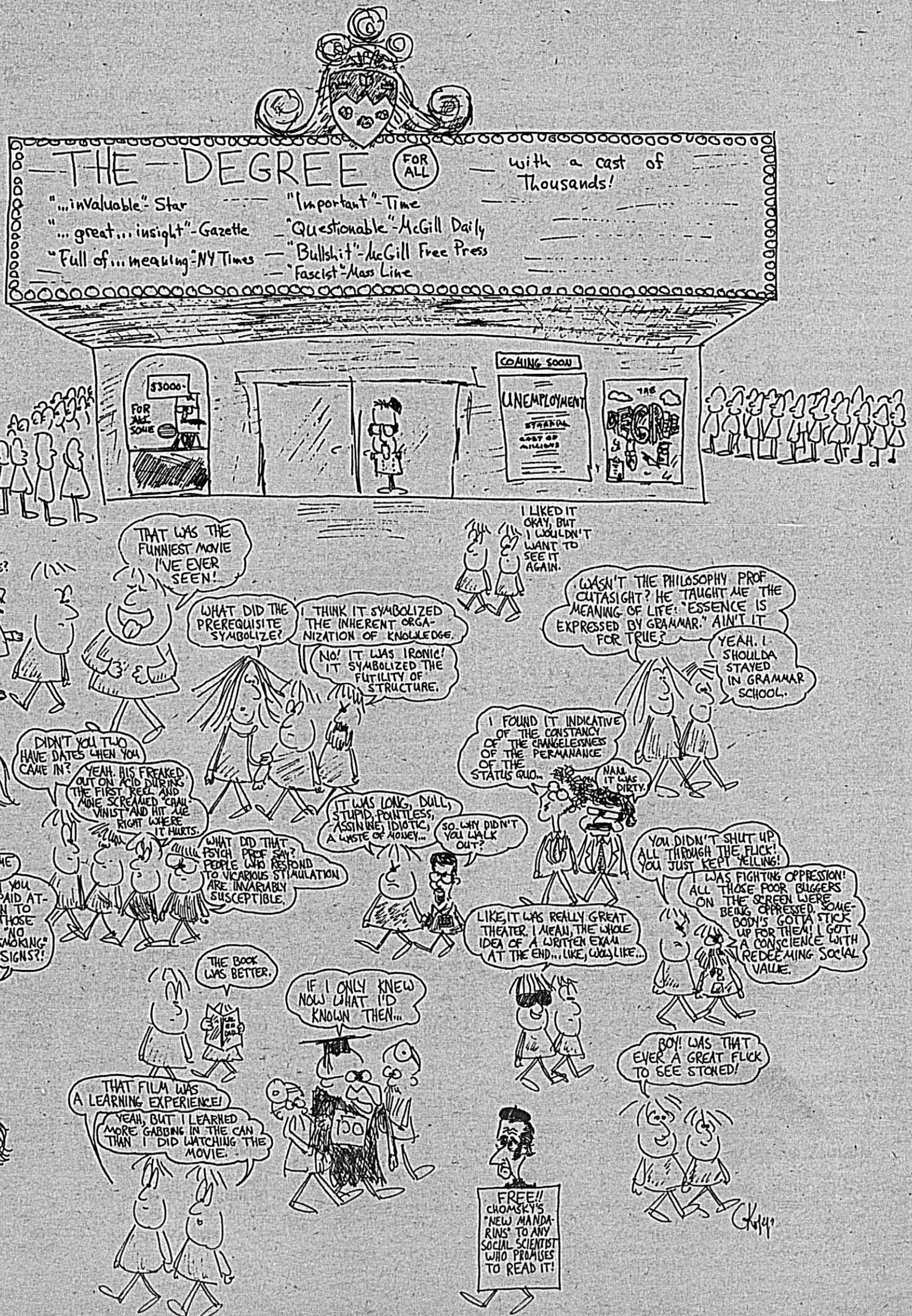
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Final issue
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MCGILL DAILY



Today, tomorrow and forever

FACULTY OF MUSIC: All Brahms concert by faculty members. \$1.50 public. 50 cents students. Redpath Hall. 8:30.

WAA WATERSHOW: Currie Gym pool. 8.

PRE MED INFO: Find out about med school. McIntyre 620. 1-2.

SIC: For info and help, come see us. Union switchboard. 12-3.

ARAB STUDENTS SOC: General election meeting. Union B26. 6.

MFS: Zero de Conduite & Truffaut Short. L132. 6:30 & 9.

MOTORCYCLE CLUB: Films of interest to club members. Union ballroom. 1.

PRE MED SOC: Dr Feindel on The Scope of Neurosurgery. Francis Seminar rm. McIntyre. 1.

CHINESE STUDENTS SOC: General meeting & election. L26. 7.

CANTERBURY ANGLICAN CHAPLAINCY: Meeting to discuss folk mass. Yellow Door. 1.

NEWMAN CENTRE: Supper. 3484 Peel. 6:15.

DAY CARE CENTRE: Parents interested in Sept entertainment for children (2-5). CLD. 7th floor Stewart. 9-5.

LATIN AMERICAN SOC: Informal meeting. nominations open for exec elections. Union B26-27. 4-5.

PLAYERS CLUB: Les Oeufs de L'Autruche & La Cantatrice Chauve. Union theatre. 8. Free.

CHRISTIAN FELLOWSHIP: Bible study. The House. 3559 Univ. 8:15.

BERTRAND RUSSELL COLLOQUIUM ON EXACT PHIL: Peter Kirschenmann on "Randomness". 3479 Peel. 2nd floor. 4.

SATURDAY, MARCH 13

FACULTY OF MUSIC: Cello & Piano — Hoenich, Lalinec, Wong, Bardston. Redpath Hall. 8:30. Free.

MFS: North by Northwest (Hitchcock). PSCA. 6. 8:15. 10:30.

PGSS MIXER: Disco & bar. members & guests. 3650 McTavish. 9pm-2am.

CHINESE STUDENTS SOC: Orient Bowl photos available from James 254-9212.

PLAYERS CLUB: Les Oeufs de L'Autruche et La Cantatrice Chauve. Union Theatre. 8.

WEST INDIAN SOC: To announce elections. Union 327. 5.

SUNDAY, MARCH 14

CANTERBURY ANGLICAN CHAPLAINCY: Folk mass. Back Door. 5pm.

NEWMAN CENTRE: Eucharist celebration. 3484 Peel. 10am. 8pm.

JEWISH WORKMEN'S CIRCLE YOUTH: Regular meeting. newcomers welcome. 5165 Isabella. 3.

MONDAY, MARCH 15

FACULTY OF MUSIC: Student composers workshop. Redpath Hall. 8:30. Free.

SIC: For info & help, come see us. Union switchboard. 12-3.

FOLKDANCE SOC: Teaching & dancing, beginners welcome. Gymnastics gym. new gym. 7:30-9:30.

LEGAL AID SERVICE: Free legal help. Union 412. 4-7.

CDAS SPEAKER FOR INTERDISCIPLINARY SEMINAR: Michael Tanzer on Poli Eco. of Foreign Inves. Arts bldg W120. 4-6.

BLACK STUDENTS ASSOC: Black Art Exhibit. Union 123-124. all day.

GAMMA PHI BETA: Wine & cheese party. \$2 at door. Wilson Hall. 8-10.

SANDWICH THEATRE: Hamlet on the Murder of Gonzago. Union Theatre. 1.

PHOTO EXHIBIT: Union 1st floor.

TUESDAY, MARCH 16

ANTHRO DEPT: NANOOK OF THE NORTH. L26. 8.

LEGAL AID SERVICE: Union 412. 4-7.

RELIGIOUS STUDIES FACULTY: Eucharist celebrant Peter Hannen. Divinity Hall. noon.

ASC: Gen Ghis-Khan with Omar Sharif. PSCA. 8.

CHINESE STUDENTS SOC: exec ctee meeting. Union 327. 7.

DEBATING UNION: Prof Grothendieck "Adaption or Extinction". L219. 1.

NEWMAN CENTRE: Charles Taylor "End of Politics". 3484 Peel. 7:15.

BLACK STUDENTS SOC: Black art exhibit. Union 123-124. All day.

PGSS POLI SEMINAR: D.R.D. Clay "Pop Resources & the Green Revolution". Grad Centre. 8pm.

LIBERAL CLUB: Discussion of Winnipeg convention & nominations of next year's exec. B26. 1-2.

SAVOY: Closing meeting to elect 71-72 exec. B26-27. 7pm.

CTEE FOR LIBERATION OF S AFRICA: Discussion of future events & publication. Union 458. 7:30.

CHESS CLUB: B24. 1-3.

SANDWICH THEATRE: Hamlet or the Murder of Gonzago. Union theatre. 1.

HILLEL & ASSOC OF JEWISH STUDENTS: Film. "The Dybbuk". L219. 8pm. 50 cents.

WEDNESDAY, MARCH 17

FACULTY OF MUSIC: Consulate de Belgique: 20th century. piano recital. Claude Coppens. Redpath Hall. 8:30.

LEGAL AID SERVICE: Union 412. 4-7.

MFS SCI-FI: Incredible Shrinking Man & Frankenstein. L132. 8.

DEBATING UNION: John Geller "Another Perspective on Men's Roles Today". L26. 8.

HELLENIC CLUB: Meeting & lecture by V Souzos. Union 307. 6-9.

MOTORCYCLE CLUB: Elections. Union 307. 1-2.

PGSS CAN HIST SEMINAR: Claude Minotte "Nationalism in the Arctic in the beginning of the 20th century". Grad Centre. 8:15.

BSA: Art Exhibit. Union 123-124.

SKYDIVING: Last meeting. election for exec. B47. 7.

SANDWICH THEATRE: Hamlet or the Murder of Gonzago. Union Theatre. 1.

HUMOUR CLUB: Free films. McConnell. rm 204. 1. Exec elections. Union 1st floor. 2-5.

THURSDAY, MARCH 18

FACULTY OF MUSIC: Multi media experiment — drama & music. Love Thro the Ages. Moyse. Hall. 8:30. \$1.50 public. 50 cents students.

ANTHRO DEPT: Film Grass. L26. 8.

NEWMAN CENTRE: Jean Audet "The Meaning of Resurrection Day". 3484 Peel. 8.

BSA: Art exhibit. 123-124. all day.

LATIN AMERICAN SOC: Exec elections. Union 327. 6:30.

PLAYERS CLUB: ...Fevdeau. ...Anouilh. Union Theatre. 8.

INDIAN SOC: Nominations of new exec. Union 307. 7:30.

CUSO: 4 films on Vietnam. PSCA. 7:30 & 10.

FRIDAY, MARCH 19

FACULTY OF MUSIC: Flute, cello, Piano & voice Recital. Redpath Hall. 8:30.

AFRICAN STUDENT SOC: Discotheque. Coffee lounge. 8:30. 50 cents.

MFS: The BIG Sleep. L132. 6:30. 9.

NEWMAN CENTRE: Supper. 3484 Peel. 6:15.

BSA: Art exhibit. Union 123-124.

CHRISTIAN FELLOWSHIP: Last Dagwood supper of year. 75 cents. The House. 3559 Univ. 5.

NEWMAN CENTRE: John Hellman "Varieties and Significance of Atheism". 3484 Peel. 7:15.

SANDWICH THEATRE: Hamlet or the Murder of Gonzago. Union Theatre. 1.

ELA: Final date for applications for student dept posts. Arts 140.

SUNDAY, MARCH 21

JEWISH WORKMEN'S CIRCLE YOUTH: Rivka Auginfeld. Secretary of Ctee on Yiddish at Cdn Jewish Congress. 5165 Isabella. 3.

CANTERBURY ANGLICAN CHAPLAINCY: Folk mass and discussion. Back Door. 5.

CHRISTIAN FELLOWSHIP: Open house with Jim Houston. Redpath Hall. 3.

MONDAY, MARCH 22

FOLK MUSIC SOC & PLASTIC ROSELAND DANCE CONSPIRACY: Multi-media fair & happiness couples. Free and open. Ballroom. 307. 327. 7pm.

SANDWICH THEATRE: "Many hearts have bled..." Union Theatre. 1.

TUESDAY, MARCH 23

FACULTY OF RELIGIOUS STUDIES: Eucharist celebrant — Will Morrison. Divinity Hall. noon.

NEWMAN CENTRE: Tom Francoeur "Faith as Phenomena". 3484 Peel. 7:15.

SANDWICH THEATRE: "Many Hearts have bled..." Union Theatre. 1.

CHRISTIAN FELLOWSHIP: Maurice Bowler leading Bible study on Gospel of John. Union 458. 1.

CTEE FOR LIBERATION OF S AFRICA: Open meeting. Union 458. 7:30.

WEDNESDAY, MARCH 24

PGSS: Canadian history seminars. PGSS centre. 8:15.

SANDWICH THEATRE: "Many Hearts Have Bled..." Union theatre. 1.

HUMOUR CLUB: Free films. McConnell. rm 2-4. 1.

THURSDAY, MARCH 25

FACULTY OF MUSIC: Annual spring concert. Moyse Hall. 8:30. 50 cents students.

SANDWICH THEATRE: Many hearts have bled... Union Theatre. 1.

WEST INDIAN SOC: Elections. Union 307. 7:30.

FRIDAY, MARCH 26

FACULTY OF MUSIC: Handel. Glazounou. Mozart. Patriquin. Redpath Hall. 8:30. 50 cents students.

MFS: Student Films. L132. 8.

CHINESE STUDENTS SOC: Film show. PSCA. 7.

NEWMAN CENTRE: How far women of the old testament were spiritual leaders. 3484 Peel. 7:15.

ISA: All execs of national clubs invited to last party... Booze. food, dance. Union 307. 7:30.

SANDWICH THEATRE: "Many Hearts Have Bled..." Union Theatre. 1.

SATURDAY, MARCH 27

FACULTY OF MUSIC: Concert band from U of T. Redpath hall. 8:30.

MFS: Targets. PSCA. 6. 8:15. 10:30.

PGSS MIXER: Disco & bar. Members & guests. 3650 McTavish. 9pm-2am.

SUNDAY, MARCH 28

CHORAL SOC: Presenting Petite Messe Solennelle. Redpath Hall. 41

MONDAY, MARCH 29

SANDWICH THEATRE: Chamber Music by Arthur Kopit. Union Theatre. 1.

TUESDAY, MARCH 30

CHRISTIAN FELLOWSHIP: Mike Haver leading study on the Song of Solomon. Union 458. 1.

WEDNESDAY, MARCH 31

MFS: Barbarella. PSCA. 6. 8. 10.

HELLENIC CLUB: Elections. Union 327. 6-9.

PGSS CAN. HIST SEMINARS: L. LaPierre on Historical Background of Can. Poli Parties. PGSS. centre. 8:15.

SANDWICH THEATRE: Chamber music by Arthur Kopit. Union Theatre. 1.

HUMOUR CLUB: Buster Keaton film. McConnell. Rm 204. 1.

FRIDAY, APRIL 2

FACULTY OF MUSIC: Multi media electronic music. Redpath Hall. 8:30. \$1.50 public. 50 cents students.

CHRISTIAN FELLOWSHIP: Free film Queen of the Dark

Chambers. The House. 6.

SANDWICH THEATRE: Chamber Music. Union theatre. 1.

SUNDAY, APRIL 4

FACULTY OF MUSIC: Haydn — The Creation. St Andrew's & St Paul's Church. 4.

TUESDAY, APRIL 6

ARAB STUDENTS SOC: Multimedia show "What's That?... The Lebanon". L132. French. English 9.

EXPOS: Baseball season opens. Play ball.

WEDNESDAY, APRIL 7

MUSIC FACULTY: Electronic Music Concert. Drummond Bldg. D102. 8:30.

SANDWICH THEATRE: The Intruder. Union Theatre. 1.

SATURDAY, APRIL 10

PGSS MIXER: Disco & bar. 3650 McTavish. 9pm-2am.

TUESDAY, APRIL 13

ANTHRO DEPT: Film Dead Birds. L26. 8.

FRIDAY, APRIL 16

FACULTY OF MUSIC: Marek Jablonski. Pianist. Redpath Hall. 8:30. free.

SATURDAY, APRIL 24

PGSS MIXER: Disco & bar. 3650. McTavish. 9pm-2am.

WEDNESDAY, APRIL 28

OPERA WORKSHOP: Opera excerpts. Redpath Hall. 8:30. free.

FRIDAY, APRIL 30

FACULTY OF MUSIC: Baroque concert. Redpath Hall. 8:30. 50 cents students.

SATURDAY, MAY 1

OPERA WORKSHOP: Operatic excerpts. Redpath Hall. 8:30.

PGSS: Disco & bar. 3650 McTavish. 9pm-2am.

FRIDAY, MAY 7

FACULTY OF MUSIC: Mikael Eliassen. pianist. Redpath Hall. 8:30. 50 cents students.

SATURDAY, MAY 15

PGSS MIXER: Disco & bar. 3650 McTavish. 9pm-2am.

SATURDAY, MAY 29

PGSS MIXER: Disco & bar. 3650 McTavish. 9pm-2am.